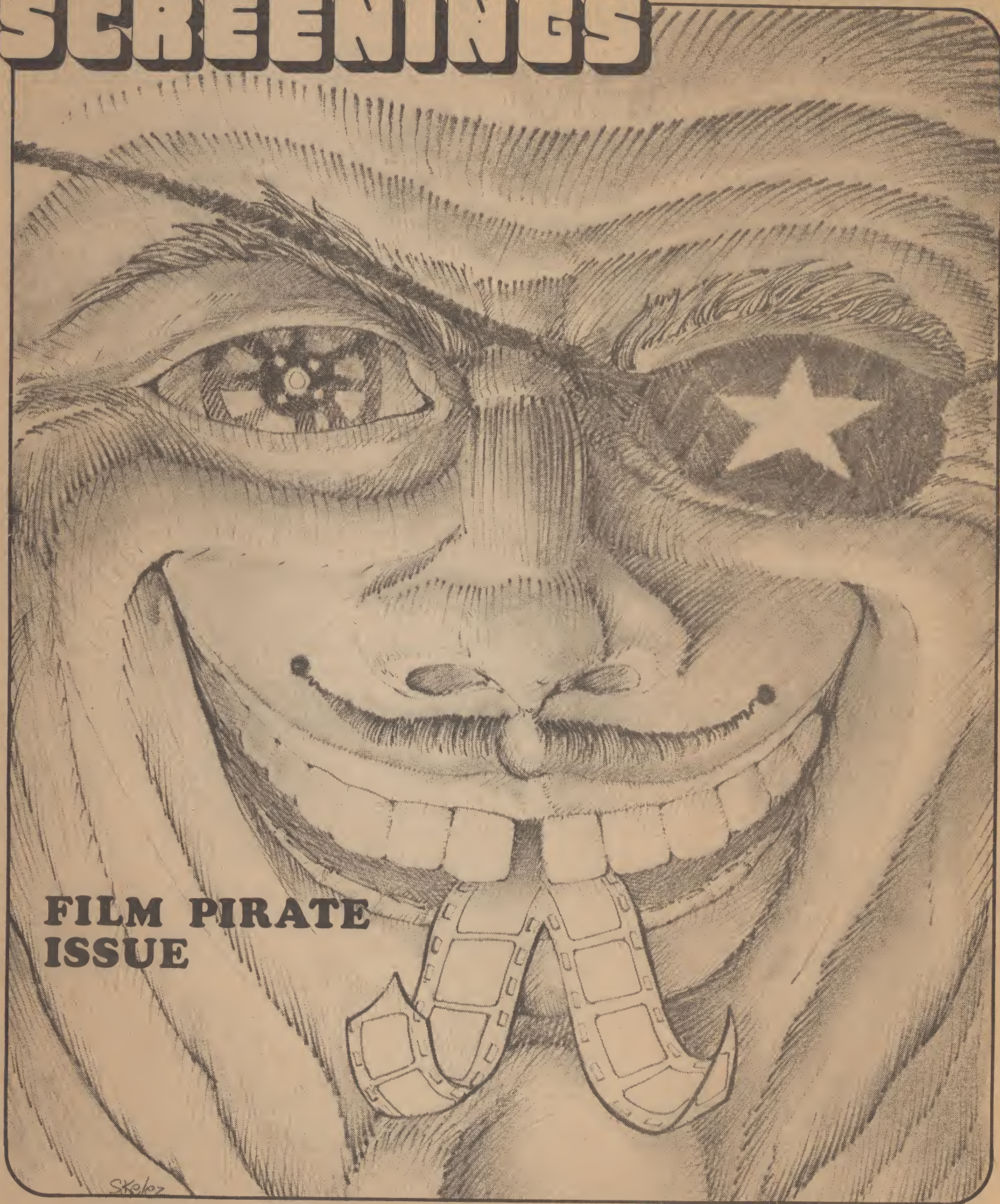


PRIVATE SCREENINGS

JUNE-JULY
VOL.1 NO.2

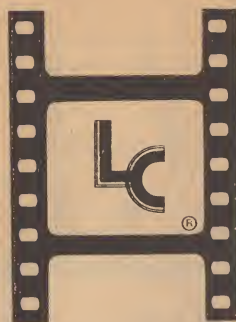
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PUBLISHER'S NOTE

Welcome to the new PRIVATE SCREENINGS. Those who saw our first issue will no doubt notice a few changes. Not being known for avoiding the issue (no pun intended), we don't intend to now.

Our first issue was received enthusiastically by collectors from around the globe, for proof one only need realize that fewer than 100 copies of PS #1 remain out of a print run of over 1200. Subscriptions and orders for the second issue are pouring in from all over. Critically, no new magazine could have asked for more. Financially, we needed a hand. A hand we did not get.

Those familiar with the publishing industry know that the largest amount of revenue comes from the advertisers. We were sure that if we came out with the greatest magazine ever produced for collectors, we would receive full support from the dealers and distributors of film products around the world. We were in for a shock. Most companies reacted coolly, and their coolness caused an alarm... could PRIVATE SCREENINGS continue?*

Not believing in giving up, we set about a quick revamping of the magazine. We knew we had to keep the high quality, journalistic writing and style. We also wanted to keep the sharp, finely designed layouts, but something had to go. What went was our paper stock and publishing schedule. By converting to an economical stock, we were able to not only lower the cost of the issue to buyers, but also to the advertisers. However, we are not done yet.

Starting with the September issue of PRIVATE SCREENINGS, you will see us every month. That's right, we now go monthly. This means our news, reviews, articles, and ads will be out more often and more current. To do this, we must drop our page count to 24 for a start (we will increase the page count as demand decreases). This means that for every two month period, you will see 48 pages of PRIVATE SCREENINGS, an increase of 50% in material.

Having read this far, you can see that PRIVATE SCREENINGS will be around for a long time. This issue is late because of the many decisions and changes that took place in the past few months. In this and future issues you will find the best written, edited, and graphic material. This along with a professional air, will keep PRIVATE SCREENINGS the most important periodical for the film collector.

* You will find ads in this issue, and to those who believed in us from the start, we say thanks. To you readers, we hope you will support them and their fine products.

THREADING UP

PRIVATE SCREENINGS

JOHN CAWLEY, JR.
EDITOR

STEVEN KELEZ
ART DIRECTOR & LAYOUT

MIKE LEFEBVRE
PRODUCTION MANAGER

At this time, the entire hobby of film collecting is in great jeopardy. A massive investigation by the FBI and film companies have caused a sense of panic throughout the world. Many collectors now store their films in hiding places as far away as other states. Some have liquidated theirs, while still others have totally lost them to the authorities and even getting the legal prints back may be an impossibility.

The major interest seems to be in the elimination of dupers and pirates from the industry. To prove their honesty, many magazines and dealers are now condemning those very pirates who at one time supplied films to the majority of film collectors. We are not ones to judge those who point the finger at this corps of pirates, but we do see that if anything at all is done, it should be done together.

Everyone is busy watching out for himself. We at PRIVATE SCREENINGS, although not condoning the illegal duplication of copyrighted films and selling them to foreign countries (causing the major film companies loss in revenue), do staunchly feel that every American has the right to own and view any film in the privacy of his own home.

There are many film collectors in the country today, and if we stand together and demand the right to view these films, we will be heard. However, if each one begins to accuse the other of having caused the problem, we will be taken one by one until the hobby will no longer exist.

John Cawley Jr.

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CONTRIBUTORS

EDWARD SHAW
FRANK THOMAS
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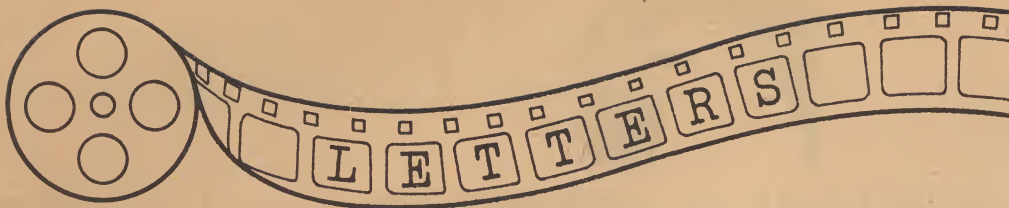
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Received your first issue this week and found it interesting and informative. I'm curious to know if you might know in which European country that the 8mm Disney clips from THREE CABALLEROS and SALUDOS AMIGOS are for sale, and also whether they are in sound and color? I'm a fan of CABALLEROS in particular, and am going to Europe in the fall and would like to pick up a print.

-Ross Care
Lancaster, Penn

(Both films are in sound and color, and available in England. Other sound cuts including one from THE ARISTOCATS, and two from LADY AND THE TRAMP - "Muzzle Trouble" and "An Evening with Lady and the Tramp" are available from the English branch. U. S. fans can order these films from Disney at 83 Pall Mall, London SW1Y 5EX. Write for a catalogue and prices, they only charge an extra \$2.50 for overseas orders.)

* * *

Thank you very much for dropping off copies of the first issue of PS. The informative and interesting issue is testimony to the many hours of hard work that went into it.

Tom Hood made a few errors in his article on Flip the Frog. The major one is about the use of color in the Flip cartoons. We have a print of FIDDLESTICKS, which was the first of the series, being made in the spring of 1930. FIDDLESTICKS is in color. The original title slide reads "Celebrity Productions present a Flip the Frog color sound cartoon."

The films listed in the filmography are listed by copyright dates; actually a number of the films were made in 1930. Also, there is one spelling error-- the title is MOVIE MAD not MA-VIE MAD.

-David R. Smith
Walt Disney Archives
Burbank, California

(Sorry about the errors, Dave. Tom says he recently discovered that FIDDLESTICKS was the first, but nothing at all about it being in color. As for the misspelling... would you believe it was a typo?)

* * *

Enclosed is my check for a subscription to PS. I particularly liked the Flip the Frog article. Would love to know more about the "Sunshine Makers" which strike me as a distant uncle of YELLOW SUBMARINE, also Felix the Cat.

As a jazz fan, I am interested in details of who plays on those old cartoon tracks. Or if we can find out where they were recorded, the who can follow. Everyone knows of the Louis Armstrong, Don Redman, and Cab Calloway Betty Boops, the Teagarden Lantz items and the use of Victor records by Bennie Moten, McKinney's Cotton Pickers and Boyd Senter's Senterpedes on some Willie Whopper's, but who did the other Lantz "Swingcartoons," Warner's classic TIN PAN ALLEY CATS, etc.

-Bob Koester
Delmark Records
Chicago, Illinois

(Felix the Cat will definitely be in an upcoming

Cartoon Showcase, as soon as we can find an expert to do it. Never having heard of "Sunshine Makers," they would also most likely make an excellent Showcase.

As for the music in the cartoons, you've got us! Music (at least big bands) is not my strongpoint, but I would be interested to know who did do the cartoons. Perhaps a list could be formed on all the known ones and we could go from there. I know Calloway did three Boops; SNOW WHITE, OLD MAN OF THE MOUNTAIN, and MINNIE THE MOOCHER. Armstrong only did one that I know of, I'LL BE GLAD WHEN YOU'RE DEAD YOU DEVIL YOU. Any music experts out there care to add to this?)

* * *

I thought that the first issue was fine-- interesting and informative material, presented neatly and with professional polish, in a field where the "rag bag" approach to editing and layout seems to prevail more often than not. You should find a ready and receptive audience among collectors and buffs everywhere.

-David Meier
Washington, DC

(This would almost be embarrassing if it weren't true. All kidding aside, we are pleased with the response, and am sure that we will continue to please you in our new format.)

* * *

Martin Johnson's article on "Amos 'N' Andy" was interesting. I would like to comment on what I call

the new Black stereotype of today. The same groups who charged that Amos 'N' Andy was biased, racist, and degrading to Blacks apparently approve of the new Black image which is far more offensive than the old.

Namely, the swaggering "be-bop" Black. He turns up everywhere; wearing big hats and dark glasses, and walking around like a wound up toy or marionette. He is boisterous, finger snapping, hand slapping and utters such choice phrases as "Hey man, was' happenin'," "Gimme five, baby," and "Outta sight."

When you compare the two, what was so bad about good old "Kingfish" Stevens? Except for police type roles, the Black is still played for laughs.

-Anthony Cassa
Glendora, California

(In your list of phrases, you forgot "Dy-no-mite.")

* * *

Thank you for the copy of your first issue. I was very impressed and wish you success with it.

I have gone out of the business because of the questionable legal aspects of collecting films. A lawsuit was brought against me by nine motion picture companies, and under the advice of my lawyer (when I asked him how to best defend myself cheaply) I agreed to drop out of the business with no contest of the suit.

Since that time, my mail is screened and I receive visits from the FBI every two weeks where I am read my rights and the house searched. Life is a virtual nightmare because of the continuous harassment.

My time is now spent watching old movies on TV and reading magazines such as yours.

-Ray Anschuetz

Saginaw, Michigan

(This is probably the worst of the horror stories we've heard. I'm sure all collectors can sympathize with Ray. All we can say is that hopefully the witch hunt will end, and the sooner the better.)

* * *

I must compliment you on your layout, interesting features and fine reproduction of photos. I am looking forward to the second issue when it comes out. Here are a few comments on "Inside Disney 8mm."

I'm enclosing a xerox of a flyer from Hollywood Film Enterprises (Movieland Films) which will give the readers some idea of what titles were available in 8mm some time ago. The original theatrical releases on these titles range from 1938 through 1942. Unfortunately, there is nothing in the flyer which indicated the actual lengths of these titles in 8mm. I also believe that HFE sold 16mm sound prints of some of the early Mickey Mouse cartoons under different titles. MICKEY'S GALA PREMIERE, for instance, was retitled MOVIE STAR MICKEY and THE AIR MAIL PILOT as MICKEY SAVES THE AIRMAIL. Off and on one sees these titles listed in used 16mm film listings.

-Wayne Schutz
Lowell, Indiana

(Thanks for the copy, Wayne. There's not enough room to reprint the flyer or list all the titles, but let me just summarize by saying there were 24 titles of Disney cartoons, such as PLUTO JUNIOR, WINDOW CLEANERS, MICKEY'S TRAILER, DONALD'S CAMERA, and TUGBOAT MICKEY.

Yes, they did sell 16mm sound cartoons in B&W. They were 5 minute abridgements and generally reti-

continued on page 13

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FILM BUSTS

by
**Edward
Shaw**

Today, the world of the film collector is tinged with fear. Fear of a massive effort by the FBI and the motion picture industry to stop the hobby as effectively as possible. Raids, threats, and other tactics are being used by the attackers to throw the collector into a feeling of hopelessness. Film piracy is a term used to describe the business of either duping, stealing, or selling illegal prints of films. The pirates are the ones who sell and the collector is the one who buys. A small difference since most collectors also deal by trading or selling unwanted films for others more desirable, hence most collectors are actually "pirates."

A KIND OF HISTORY

Oddly enough, the first film pirates were the companies themselves. During the days of the silents, the companies had trouble for there was no real way to copyright films. Some tried copyrighting each frame as a picture, and thus the Library of Congress has actual books which are nothing more than a film frame by frame. It is from these books that many lost classics are reclaimed (by reshooting the film frame by frame out of the book).

One of the best sources for this early piracy is **MILLION AND ONE NIGHTS** by Ramsaye. On pages 318-321 he

discusses the common practice of duping films to be shown in more than one theatre. On pages 395-396 George Melies' trouble with dupers is mentioned. Even with the copyrighting of films there were problems, and to attempt to halt wide spread film thievery many companies resorted to putting their trademark actually in the picture. In *LIFE OF AN AMERICAN FIREMAN* (1902-3) you can see the Edison trademark hung on the wall, in the bedroom, like a picture. As late as 1912 in *THE NEW YORK HAT* you can see the "AV" Monogram of Vitagraph in many of the interior scenes. And this was several years after films could be copyrighted, so even with protection producers were not safe from unscrupulous dupers.

Little information exists after that, but during WWII, many 16mm prints for the armed forces found their way into collector's hands. Also, one cannot forget that many stars had collections of their (and others) films. Lou Costello was rumored to have had the largest collection of films in Hollywood. It must have been truly enormous to beat out W. R. Hearst's film library.

Perhaps the most information of duping could be found by going through Sunday newspaper supplements of the late '60s when articles began running, saying how bootleg films were floating around. I personally remember one printed in the southwest that had as its first fact that you could buy *GONE WITH THE WIND* for \$1000! Collecting became more popular as more and more people began to discover it, and after a while it lost its "newsworthiness" and disappeared from papers. It took until 1974 for the hobby to once again be big news, and this time they were condemning it.

THE LEGALITY OF FILM

Film collecting (unless one buys solely from national distributors like Blackhawk, Disney, etc.) is illegal. A broad statement, but 99% true. The prints floating around are either dupes, discarded originals (by rental companies or tv), or plain old-fashioned stolen originals. With such an obvious infringement of the laws, how can anyone possibly condone collecting? Does it serve a purpose, or like so many illegal acts, is it a bad habit?

The studios are quick to point out that pirated prints cost them millions in lost revenues. How true is this? No doubt quite a few prints do find themselves into

theatres in foreign countries (at the moment South Africa is the prime culprit). This can be done because many countries do not honor our copyright laws, or have different laws and punishments. In South Africa, for instance, a copyright violation is little more than a parking ticket. For collectors though, South Africa is a long way off. The average film fan will show films to guests and friends, with the more bold doing special showings for hospitals and community groups. This of course means lost rental revenue by the companies... or does it?

Ron Miller, executive producer for Walt Disney, claimed that *DAVY CROCKET* had played twice on tv to large ratings, "The following year it appeared in theatres and earned \$2.5 million (*Arkansas Democrat*, 12-29-69)." Card Walker, executive vice-president for Disney, stated that *SO DEAR TO MY HEART* (1949) had been shown on the Disney tv show and later released in the fall - "not the best time of the year" - and pulled \$1,000,000 domestically (*Hollywood Reporter* 9-4-69). Disney isn't the only lucky one, Bing Crosby productions announced a high rated telecast of *WALKING TALL* on ABC generated demand for repeat bookings in theatres. Charles Pratt, BCP president, claimed it showed, "telecasting of motion pictures while they are still being exhibited can be mutually helpful (*Variety* 3-26-75)."

If national televised showings for free can increase motion picture business, what harm can a few unrelated showings do?

No doubt the greatest aspect of collecting is preservation. Many times, it is the collector and not the studio that has prints of rare classics. In fact the studios often show huge neglect and almost determined effort in losing pictures. This year's Filmex was able to screen the classic *OLIVER TWIST* (1922) thanks to a print that was found in Yugoslavia! Sol Lesser, the original producer, claimed the film was burned many years ago to salvage its \$80 worth of silver content (*Variety* 3-21-75). The discovery of this print was the work of David Sheppard, former American Film Institute archivist, and Blackhawk films.

Speaking of the AFI, in the April 9, 1975 issue of *Variety*, a story reported the first all-industry open house of the institute. The major force of the conference was a pitch for missing prints sought by the AFI. They note the recent

FBI raids were making private collectors more silent and wary, and thus actually depriving the institute of needed films. The FBI couldn't scare some collectors though, and several "lost" Frank Capra films were located. Another famous director, John Ford, had one of his missing films (the original *STAGECOACH*) replaced with the help of John Wayne's personal 35mm print. Hopefully the FBI won't hear about "Duke's" collection.

LEGAL FILM

What with duping and dealing, we know what most collectors are doing about film collecting, but what are the studios doing? With the obvious market for films, most companies are releasing abridgements of their films in regular and Super 8 and 16mm. Disney, Columbia, Paramount and Universal (both under Castle Films), 20th Century Fox and United Artists (under Ken) are available in "short" versions. They offer everything from complete cartoons and shorts to abridgements (ranging from 2 to 20 minutes) of classic features. Many collectors claim that no abridgement can take the place of the complete film. Disney and Castle both do the best they can with excellently edited editions, that are often more fun than the features and make nice showpieces. Ken and Columbia are less desirable with over done narration and sloppy editing. In almost all abridgements you lose either character or story, and usually both.

Many companies strictly for the collector such as Blackhawk, Thunderbird, Niles, Hollywood Film Exchange, etc. offer complete features and serials for the completists. They generally sell either "special arrangement" films or public domain material. Public domain is material that has gone out of copyright, either by age or mistake of the production company. This situation may soon change, for the House Copyright Subcommittee began hearings on May 8th to re-inspect the copyright laws. This panel is headed by Robert Kastenmeier (D-Wis). The last changes in the laws were passed in 1967, exactly what this group will come up with is unknown. One frightening rumor is that they will extend copyrights to 50 years after the death of the creator!

On the matter of copyrights, it is interesting that only in films do the public lose control of viewing. On books, records, plays, and paintings there is ample opportunity for the average man to

WHEN IT'S ILLEGAL TO DUPLICATE

**U.S. Grand Jury
Indicts Budget
On Piracy Charges**

First in what is expected to be a series of Federal indictments revolving around film piracy within the industry was returned by the U.S. Grand Jury yesterday against Budget Films and Albert J. Drebin, charging piracy involving three Warner Bros. films

**AFI Looking For
Missing Prints**

American Film Institute's first all-industry open house April 26-27 and May 3-4 at its BeVHills Coast h.q. will include a pitch for missing rounds that it

**3 Sheriff's Agents Must Pay
60G For Burning Films Seized
From Pacific Film Industries**

by securing certain rights for the proprietor exclusively. Over the years, however, these exclusive rights have been tempered by a growing body of judicial decisions which have increasingly attempted to balance the authors' need for compensation with the public's need

TESTIMONY OF EVAN H. FOREMAN

presented to the United States Senate Subcommittee on

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get them. If it is a film, no chance. The copyright owner has the right to sell the film itself and have a new one made (as in LOS HORIZON, TRADER HORN, HOUND OF THE BASKERVILLES, etc.) causing the original to be lost to audiences. We are indeed lucky the author or copyright holders to such books as Tom Sawyer, War and Peace, and The Martian Chronicles can't have the book re-written and the older classic pulled from library shelves.

Some legal films are sold used, by such companies as Home Movie Wonderland and National Cinema Service. These used films are usually from collections and unwanted rental copies. Even these films can be suspect many times. The availability of tv shows from used sources makes one think they are legal, but many are highly questionable. Many times a station will buy a series, show it for a while and then sell it to a recovery plant (that recovers the silver). Often the contract does not call for the specific destruction of the film, so these operations will sell the prints to distributors. The question arises whether they had the rights to sell them and whether the collector has a right to own them.

THE INVESTIGATION STARTS

As for the current situation, the "heat" is really on the collector. What caused this? Why did it happen in 1974? There are rumors aplenty about the beginning. These range from the MPAA giving a contribution to the Republican party to the new Videodisc explosion.

Videodiscs? This is a new form of home entertainment that will allow a person to watch any show or movie he wants to on his tv set. The outfit, not unlike video-cassettes is simpler because the object is a record played by either a laser beam or needle on a unit attached to your set. Records or "discs" would contain new and old films and tv shows along with many specially done items.

One of the large backers of this is Universal-MCA and their Discovision. Arrangements have also been made with Warners, 20th Century Fox, and Paramount to release their products. Discs would be sold for \$2 to \$10 or rented for smaller fees. A boon to many film fans, but there will still be those who prefer the large screen and fun of collecting the actual film. Why this new form of entertainment would cause this

trouble is really quite easy to see. First, the only real competition to this form would be the actual collecting, so it has been suggested they are trying to force film collectors out of film into discs. Second, legal problems may arise for the companies in filing cases. If a person can buy a copy of the film on a disc, is a copy of 16mm illegal? That's like asking if it's illegal to own a xerox of a book. However all of this is just idle speculation.

Whatever the reason, it started. The first big news break came in the fall of '74 when it was rumored that Gaines "16" had been busted for film piracy. In quick succession, many other dealers were either raided or ceased operations. On January 11, the Los Angeles Times reported that for several months, grand jury hearings were going on into the field of film piracy. One of the main reasons was that illegal prints of various films, most noted being the EXORCIST, had been sold to South Africa via Harry David Katz, of Johannesburg, through Hollywood Film Exchange.

The article also mentioned that Budget Films, of California, and Robert Brown, of Indianapolis, had also been raided with films confiscated. The grand jury had heard testimony from all of the studios

prior to the raids. The man in charge of the investigation is Asst. U.S. Attorney, Chester Brown, who formerly worked on the pirated 8 track tape market.

The next big news came on the 17th when it was reported nation wide that Roddy McDowall had been linked to Ray Atherton and had his films confiscated. Besides these two articles, the entire investigation was kept very quiet. Some said the low key profile was used to keep collectors off guard, and keep the public on their side. Those who met with the FBI found the experience far from quiet.

FBI RAIDS AND YOU

"Generally," states one raided collector, "the FBI is very nice, they are simply agents who have been trained to do a job and they are doing it." The collector went on to say that unfortunately there are one or two "hard-guys" who come in and threaten you by claiming that no films are legal and you will be going to prison for a long time. In fact another collector who told them that he had largely only Blackhawk and similar legal films was told that if he didn't have the receipts then the films were illegal and open for confiscation. For this reason, it is wise to find and keep all receipts readily available. Some companies are even now sending special notice cards that declare the film as a legal print.

The biggest problem is what to do if the FBI does come to your door. On this, I was given several opinions, but the most common was (believe it or not) do not co-operate! If they come, demand to see a search warrant and be sure it is properly filled out and signed by a judge. If they come just to question you, refuse to talk to them. Tell them you wish to speak with your attorney (even if you don't have one), they may not come back, but the minute they leave go out and get an attorney. Remember, if you co-operate, you will lose your entire collection which is a large investment, and you might be charged with a serious charge. If they do come with a warrant, call the police, the police and FBI are separate agencies. Tell the police that there are some men who claim to be FBI agents with a warrant and you'd like an officer to assist you.

Remember, the most important thing is to say nothing, no matter how much they press you. They may try various tactics, like claiming you were turned in by "so and so" and would you like to get even by pinning him. It is rumored to get

into one apartment they told people they were looking for a draft dodger, whether true or not, these agents are looking for information and will try for it any way possible.

Many of those already subpoenaed have talked quite a bit, otherwise they would not be going on with the investigation. In fact the MPAA has opened a "turn in your buddy" office in Hollywood, where the studios have hired several ex-FBI agents for an unknown length of time. If they get little or no response, the office may close in a year or two. That's right, over a year... and if the collectors fail to band together and continue to light the fire, the investigation could conceivably go for many years.

Of course an investigation of this size is quite expensive. One collector alone had over \$2 million spent to indict him. The average cost per person is around \$750 thousand (when one considers man hours, etc.). The charges range from conspiracy to copyright infringement.

The question is, what can the little man do. The answer is plenty! Someone once said that the small man has no power, actually he has a great deal of power... it is just usually mis-directed. If you want to do something, don't just write your congressman and senators, they are lawyers and were put in by the large corporations. Who you want to aim at is the media, for the best way to get pressure off yourself is to put it on someone else. If your city has a crusading reporter or journalist, get a hold of him. Let him know what is going on. They are unconnected to the business world and would love a good chance to fight the large corporations and monopolistic hold of the film companies. By putting pressure on the FBI and film industry, you can bring to the attention of the average man what the government may try to take away next. First the right to own a film, next the right to own a car.

THE VERDICT

After the huge investigation and nine months of grand jury testimony (all of which is unavailable to outsiders) indictments were finally handed down on May 29. The grand jury returned 16 indictments against the various lab operators and dealers. Indictments charged violations of copyright statutes as well as transportation in interstate and foreign commerce of stolen property.

The following people were charged with various counts of copyright

infringement and transportation: Woodrow Wise (formerly of Hollywood Film Exchange), Raymond Gaines (of Gaines 16), Jeffrey Andrew Joseph. Charged with only copyright infringement were Raymond J. Atherton, Peter R. Dyck, Franklin E. Wetzel, Thomas J. Anders (of Tom's TV Sales and Service), Roy H. Wagner, Robert V. Crawford, Harrison A. Baker Jr., Vlademer D. Portianko, Richard H. Wesselink Jr., David J. Butler (of Wisconsin), Marc S. Olander, and Edward N. H. DeRoo. Films involved ranged from THE STING and THE EXORCIST to the WIZARD OF OZ and Ironside tv episodes.

Albert C. Drebin, Lawrence S. Fine, Bruce Venezia and Budget Films, Inc. had been previously indicted when a superseding indictment was filed, and on the 29th still another superseding indictment was filed. The Budget Films case is the only one in which the indictment specifies a foreign market.

THE FUTURE

According to the article in Variety on May 30, 1975, there are a number of other investigations in progress. How far this will be carried is not sure. One precedent has been set down with the dropping of all charges against Roddy McDowall. It now seems that there are some above the law, and this will be tested for many of the lists confiscated contained names of other lawyers, government officials and more big stars.

As for the collector, there are still hot prints floating around (some at remarkably low prices as some try to liquidate collections hurriedly). Even the Super 8 market is getting into the act, for in many foreign countries this popular gauge is rented by companies. It now seems some of these prints are beginning to surface over here. The largest problem is that new collectors are being scared out and those that are staying are having trouble getting sources and meeting other collectors. In other words, the hobby is slowing changing from an open and fun hobby to something reminiscent of a "speak-easy" atmosphere with secret meetings and whispered conversations in parking lots.

What happens next is anyone's guess, but any new developments are certainly going to make the rules in this new hide and seek version of collecting. As for now, just keep a level head and don't believe everything you hear.



LETTERS continued from page

7

tled. Besides the two you listed, they also had shorter versions of GIANTLAND ('33) called MICKEY AND THE GIANT, and MICKEY'S SERVICE STATION ('35 -the last B&W Mickey) was titled oddly enough DONALD DUCK IN THE MECHANIC.)

* * *

First of all, I want to tell you how pleased I am with PS #1. I own Super 8 sound equipment, and am a collector of the Griffith films.

In reference to the Griffith films, this is his centennial year, and I was wondering if any films are available about him. After all, there are two films available about Sennett (The Fun Factory and Slapstick), one on William S. Hart (The Story of...) and one on the silent serials (The Story of...); all available from Blackhawk. Griffith's contribution to the development of the cinema deserves a tribute and this is the year to do it. Blackhawk is doing their part with Griffith-Biograph releases every month, and I'm sure that they too are waiting for a "Griffith Story" to be released.

Many of the Griffith-Biograph films and features (THE BATTLE OF THE SEXES-1914, THE ESCAPE, THE GREAT LOVE, A ROMANCE OF HAPPY VALLEY, and THE GREATEST THING IN LIFE) are listed as being lost. Are there any efforts being made to recover these films, as well as many other silent classics, or are they doomed to remain lost forever? I think it would be a good idea in the future for PS to devote an article about work, if any, being done to recover films.

Concerning Griffith's 1921 film DREAM STREET,

Iris Barry, in her 1940 monograph, claims that Griffith experimented with synchronized sound and personally appeared on the screen in a prologue talking about "The Evolution of Motion Pictures." Are the film and discs known to exist today?

-John Greenstreet
Baltimore, Maryland

(That's quite a few ques-

tions and comments. All we can say is HELP! Unfortunately, silents are another of our weak spots. I don't think it would be wrong to guess that Blackhawk is already planning a film on Griffith. As for the lost films, they are one of the strongest arguments for the legality of film collecting. We'll see what we can dig up on the restoration of lost classics for a

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future issue.)

* * *

The first issue of your magazine was great. I love the field of Hollywood type 8mm movies and am glad to see a magazine dedicated to it. But, alas! I own a silent projector. Even though Super 8 sound may be growing, I think many people own Super 8 silent projectors.

I think that a good idea would be to have two review columns. A full page for sound, and maybe 3/4 or a full page of silent features, captioned abridgements of sound films and sport releases. That is the only place where I find fault with your magazine.

-Jonathan Vankin
Williamstown, Mass.

(This issue we have four pages of reviews, with a larger selection of silent prints. How's that for service?)

Congratulations on your first issue. PS has got to be the most professional, polished collector's magazine published. Being a comedy fan, I enjoyed the article on the Three Stooges by Jeff Lenburg immensely. It's great to finally see them get proper recognition, and also to see the correct biographical information.

Speaking of comedy, if any readers of PS happen to be Laurel and Hardy fanatics and reside in the Orange County area of California, they can inquire about joining the local tent of Sons of the Desert (the international Laurel and Hardy organization) by writing to:

SONS OF THE DESERT

7308 Fillmore Drive
Buena Park, CA 90620

I'm sitting on pins and needles (which is exceedingly painful), waiting eagerly for the second issue.

-Randy Skretvedt
Buena Park, Calif.

(Thanks for the compliments

and info on DESERT. The Sons of the Desert is a fine organization. You might be glad to know we are planning some Laurel & Hardy items for future issues, along with a listing of all the tents of DESERTS.)

A NOTE TO AUTHORS: Many writers have requested more information on how to write for PS. The fact is, yes, we are looking for articles and columns for future issues.

-Articles should be typed, double spaced, and run about 7-14 pages. A journalistic style of writing is a must. The articles should deal with films or stars whose work is available.

-Columns should run about 2-4 pages, and can be in a looser writing style. They can contain commentary, tips for collectors, or any other more personal items.

For more information, write to John Cawley, c/o Private Screenings.



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REVIEWS

STRAIGHT JACKET (Columbia/Super 8 sound/400') This early William Castle film stars Joan Crawford as an ex-ax-murderess who returns from an asylum to see her (now) fully grown daughter who resembles her mother in more ways than one. The full feature is mildly amusing, but this abridgement tends to point up the bad acting and less than effective effects. It flows smoothly with the exception of the narrator who seems determined to interrupt every tense scene to make some ridiculous comment. The print quality was very nice, with sharp picture and strong sound. Luckily, they kept the surprise gag at the end of the film (those unfamiliar with it be sure to watch closely).

LI'L ABNER (Niles/Super 8 sound/400') Quality wise, this condensation is perhaps the best Niles has to offer. Editing appears to be going good, until the Sadie Hawkins race. In one scene, Abner eludes Daisy Mae, and in the next cut they're sitting next to each other with Abner in drag. Though listed as a star, Buster Keaton is wasted in small role. Good supporting cast.

THE TEN COMMANDMENTS (Ken/Super 8 silent/50' & 200' editions in two parts)

A silent edition is a poor start, but in two parts? With the 50' two parters (different scenes) and the 200' ones, spliced together you still get a mess. The picture quality for a b&w from a color print is quite good, but the story gets lost.

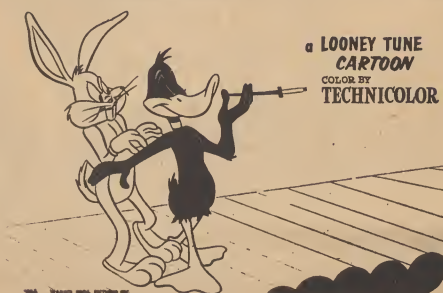
DAFFY AND THE DINOSAUR (Mizzel/16mm sound/400' color) Wonderful, a Warner Brothers cartoon in sound, color, and with a major character. The story consists of a caveman (an imitation of Jack Benny) and his stupid dinosaur hunting a duck. Good color, sound, and contrast. This is a must for the cartoon or any film collector.

THE PINCUSHION MAN (Mizzel/16mm sound/400' color) Unbelievable! This early Ub Iwerks subject, in color, is simply amazing. Not a "funny" cartoon, it is more in line with the early Disney "Silly Symphonies." The story takes place in balloonland when the horrifying Pincushion Man invades popping everyone and everything in his path. This is taken from an early Castle Films Cinecolor print and is one of the most beautiful color subjects now out. No animation collector should miss this, and even the average fan will probably enjoy this treasure from the

early thirties.

ALL ABOARD (Blackhawk/Super 8 silent/200') This Harold Lloyd short is an excellent one. The print is a little jumpy and some of the titles are hard to read, but the humor comes through. Harold and his girl want to marry but her parents object... and object so strongly that they take her on a cruise. Lloyd stows-a-way in the ship and comes into not only money, but a hero's reward and wins the girl. Quite amusing, and an excellent sample of Lloyd's comedy.

KING CREOLE (Viacom/Super 8 sound/feature) It isn't until the second reel of this Elvis Presley vehicle that things begin to move and "ol' swivel hips" begins to do his thing. Presley plays the role of Danny Fisher, who quits high school in favor of pursuing a singing career on Bourbon Street. The best moments of the film are the songs with the plot offering only cliches and contrived situations revolving around Presley, his milquetoast father, sweet girl friend, the typical gangster operating on Bourbon Street, the gangster's girl, etc., etc. Print quality varies from excellent to good, the biggest drawback being that this





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black and white feature was printed on color stock. This gives the film a color tint ranging from yellow to red, the last reel being the worst. Sound reproduction is excellent. Another minor fault is that the original "end" titles have been replaced by a "Viacom Presentation."

RETURN OF THE VAMPIRE (Columbia / Super 8 silent / 200') Bela Lugosi plays Baron Tessler, a vampire and is aided by a werewolf he is control of. But his nocturnal life is cut short by a pointed stake while he sleeps in his crypt. Time passes and WWII gives him a second chance, which he puts to use in getting revenge on the family who years before tracked him down. This cut is nicely paced containing some of the best sequences of the feature film, and is complete in itself.

CURSE OF THE DEMON (Columbia / Super 8 silent / 200') Very good print quality and the choice of the best scenes from the feature make this an excellent clip for science fiction collectors. The only thing missing is sound as this clip is available only in silent. The Demon of the title is amply featured including a great finale as it picks up the protagonist and rips him apart.

SINBAD BATTLES KOURA'S MAGIC (Columbia / Super 8 sound / 200'-color) **GOLDEN VOYAGE OF SINBAD #3.** Columbia has completely redone

its four clips to the **GOLD-EN VOYAGE OF SINBAD** of which this is the new third segment. It contains a portion of the sequence in which Sinbad and crew are trapped in the cave of the oracle and an edited version of the battle with the six armed idol, Kali. While the print quality is excellent and a tremendous improvement over the earlier editions, this clip clearly demonstrates what is wrong with Columbia's policy of adding narration to their films. Not only does the narrator inform you of what you are seeing, but at one spot becomes a story teller so that you don't even need the picture. At the end of the clip we are asked, "Will Sinbad survive to find the other portion of the amulet?" Not only is the narrator redundant, but it is an insult to the film, the viewer, and the cinematic medium. Columbia is ruining its films with bad narration and if they can't hire people who know what film is, then they would be better off leaving the film alone.

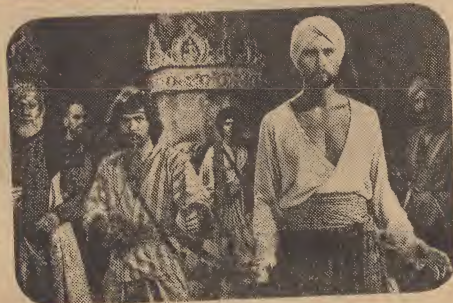
A SLEEPLESS NIGHT (Viacom / Super 8 sound / 200' color) A complete Heckle & Jeckle cartoon. The two talking magpies decide they need a place to sleep after their motorcycle breaks down, so they invade a bears cave. From there the riot starts, but not too many laughs follow. Print quality is very good. The original titles have been replaced with TV titles,

and there is no "end" card.

THINGS TO COME (Niles / Super 8 sound / 400') This edited version of the feature leaves much to be desired. Niles has edited the film in such a way, that all characters have been eliminated. This leaves just the scenes of civilization being destroyed, a quick introduction of the Wings of the World forces, and the rebuilding of civilization. Most of the footage is from the beginning of the film with little of the great model work and special effects used in the latter portion. The film is dull. Print quality wasn't very exciting either, being on the grainy side and being washed out in places. You would be better off buying the full length feature.

FRENCH CONNECTION (Ken Super 8 sound / 200'-color) Ken deserves an oscar for editing this award winning (best picture) feature. Not only do you get the famous "chase" scene, but clips from the beginning and end of the feature. Gene Hackman is superb as Popeye Doyle, and the viewer is treated to Eddie Egan (the character the story is based on) in a minor role. Definately a clip to buy.

M.A.S.H. (Ken / Super 8 sound / 200'-color) This seven minute abridgement highlights both the shower scene and the uproarious



football game. Most of the stars are included, but it misses the characterization of Hawkeye and Trapper. Also missing are the bloody operating scenes. The box carries a PG rating for the explicit dialogue and semi-nudity. A nice print.

LAWRENCE OF ARABIA (Columbia / Super 8 sound / 400'-color) Most of David Lean's subdued scenes are left out, making this more of a spectacle than the great character study it was intended. But in 20 minutes, this was the only thing Columbia could of done... and did very well. This short begins well into the feature and the story is kept in place quite well. There is some narration, but unlike other Digest Prints, this one works. Print quality is only satisfactory.

YOU'LL NEVER GET RICH (Columbia / Super 8 sound / 400') What we don't need is some narrator telling us that we are watching a '40s musical. Yes, the narrator has turned this perfectly entertaining film into a commercial, telling us what stars we are watching on the screen. The story does entertain, and Astaire and Hayworth fans will enjoy the quick pace. Print quality was average.

FLASH GORDON CONQUERS THE UNIVERSE (Thunderbird / 16mm sound / 12 chapters) This is a television print and does not contain the original Flash Gordon ti-

ties. The main title has been replaced with "Space Soldiers Conquer The Universe," and a special "continued next week" title has replaced the original theatrical release. Print quality is generally good with chapter one being a bit washed out. The first four chapters move along smoothly and are the most fun. After that, things become repetitious with #'s 7-9 being very boring, but the final three chapters build to a rousing finish. All in all a good serial, but not the best of the Flash Gordon trilogy.

WALT DISNEY CARTOON REVUE (Disney / Super 8 silent / 200') This is the reel that is sold through magazines for \$3.95. It took over two months to get my film, but it was worth it! This is expertly edited, and contains scenes from many Disney clips. Funny and fast, all this clip is lacking is sound and color. Sound can be corrected by striping the film and adding music and sound effects of your choice (almost anything will work on this enjoyable film). A nice showcase of Disney for a nice price.

FISTS OF THE DOUBLE-K (Ken / Super 8 sound / 200' color) Actually, we don't mind the Brooklyn accents for the Chinese actors (did we say actors?), or the "borrowed" theme song to THE GODFATHER; but to turn this mess into an American style western... well, we

don't buy it. And neither should you! The Kung Fu scenes, as well as the whole film, are to be taken for nothing less than comedy in it's cheapest form. If you do need a good laugh, disregard our earlier advice and buy this one. After shelling out \$24.95 list, you'll be laughing out loud at why you did, and not at the film.

THE SAD SACK (Viacom / Super 8 sound / feature) Not being an avid Jerry Lewis fan, I expected another off beat film with ridiculous gags that never come off. Not so in this pleasant gem. Jerry plays a young recruit, who can never get out of basic training. Under a new program, a beautiful female major (Phylis Kirk) places Jerry under Corporal Dolan's (David Wayne) guidance. The object: make Lewis a soldier. After several foul-ups, they are sent to Morocco... where the fun begins. Arabian plotters (assisted by Peter Lorre in minor role), a beautiful dancer, and plenty of good working gags, make this a film that everyone will want to own. Unlike the other b&w films, the blue tint (from using color stock) adds a pleasing effect.

THE ADVENTURES OF TARZAN (Blackhawk / Super 8 silent / 975') There is only one way to describe this film: awful! The first

REVIEWS continued on page 26



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THE FILM COPYRIGHT REFERENCE BOOK contains all renewals on motion pictures copyrighted up to June 1947, enabling the reader to determine which films are public domain between January 1940 and June 1946. These listings are based on the most up-to-date information available from the Library of Congress as of May 10, 1975 (The 1946 information has just been released).

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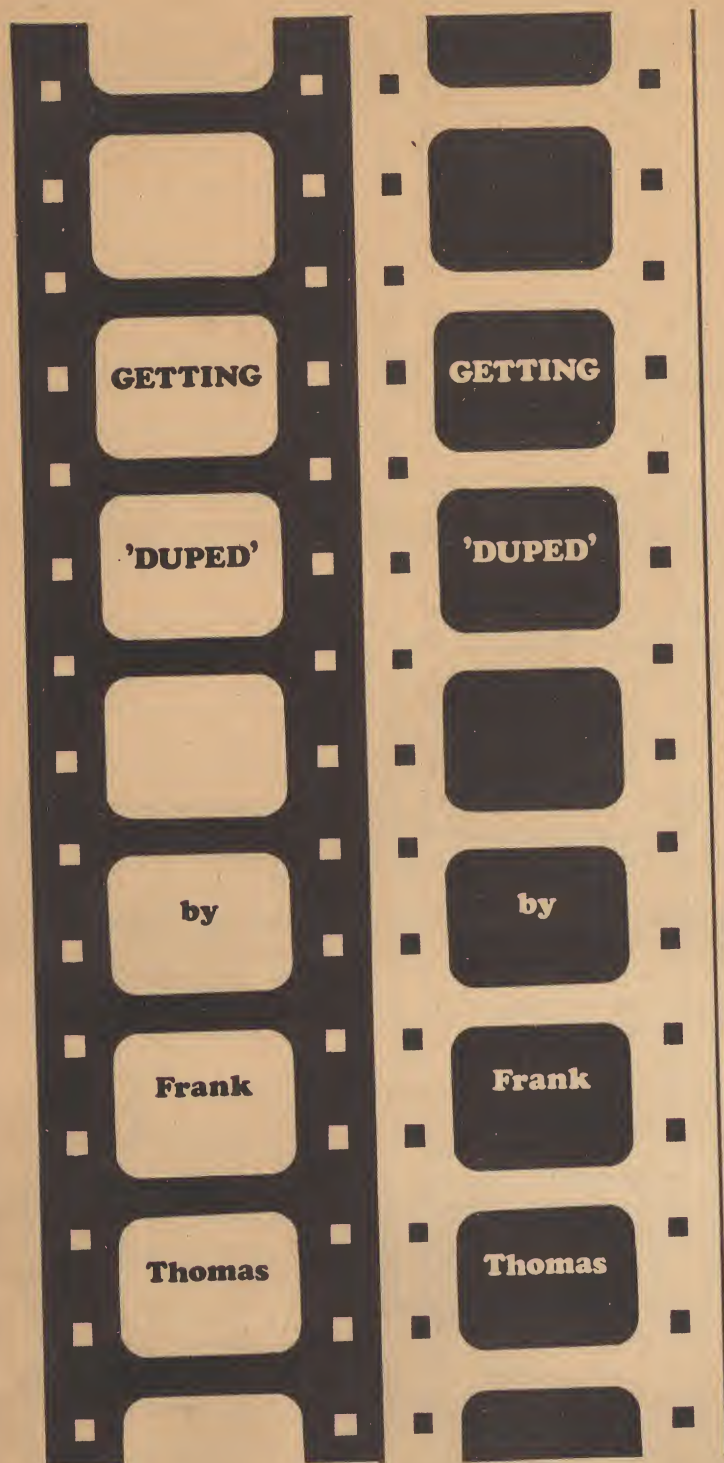
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This article is not intended to be a defense of dupers or the practice of making dupes. Duping is illegal (unless the films in question are not covered by a copyright). Anyone making unauthorized copies of copyrighted film is subject to civil suit damages by the copyright holder, and, more recently, criminal prosecution under federal law. Moreover, a duped or pirated print is considered contraband and is subject to confiscation by the authorities or by agents of the copyright holder.

Anyone who has been collecting films long enough to discover the advertisements in film collecting publications has seen the term "dupe". And anyone who has purchased any films from a source outside of the "bubble-pack" distributors (eg. Disney, Castle, etc.) has discovered that print quality can vary all the way from superb to unreviewable. The novice collector

quickly forms the opinion, from word of mouth or sheer intuition, that the "good" prints are originals and the "bad" prints are dupes. This assumption is quickly re-inforced by the collectors who are purists ("Originals only, no dupes accepted").

Before you all rush to shred your dupes, burn your negatives and bury your printers, let me give voice to the other side of the issue. Many films that are currently offered for sale to the home projectionist are some form of dupe (assuming that every film which is not a true original can be classified under the term). Even the large legitimate film outlets such as Blackhawk or Thunderbird sell dupes. This is due to the unfortunate situation that the original negatives are often no longer in existence, or are not available to firms that sell films which are within the public domain. The average "pirate" (that criminal!) must use dupes to answer a demand by the film collector for a product which the studios will not, or sometimes cannot, meet.

The point I am trying to make is that the word "dupe" is not necessarily the same as the word "bad." If the duper puts the proper amount of effort, money, and time into his product, he can produce the proverbial "undetectable" dupe.

Before continuing, I had best provide the definitions of terms as they are used in this article. An original print is a print which was made from a 16mm negative which was printed from the studio's 35mm negative. A reduction print is a print which was printed from a 16mm negative printed from a 35mm positive print. A reversal print is a print made (by use of reversal, rather than negative, stock) from a 16mm positive print. A

dupe is a print which was made from a 16mm negative which struck from a 16mm positive print. From this point you can go on to dupes made from dupes made from dupes and so on. As I say, this is just a general definition of terms used by myself. Many collectors consider anything which is not an original print to be a dupe. But the average collector runs into the terms "reduction" and "reversal" with implied quality variations and so I feel it is valuable to make the distinction.

The "prime grade" of film collecting is the original print. This is what you usually see in theatres, on television, on airlines and what you get from your neighborhood film rental library (although there are rare exceptions if the original negative decomposed or was destroyed). But these prints are also usually in lesser supply than there are collectors who want a print; especially if the film is a "biggie" or hasn't reached television yet. Therefore, these prints tend to remain in circulation beyond their useful life and these are the prints that are usually offered for sale in "scratchy", "splicy", or "color-reddish" condition. This is not to imply that there are not good originals for sale, but expect to pay a fair price for them.

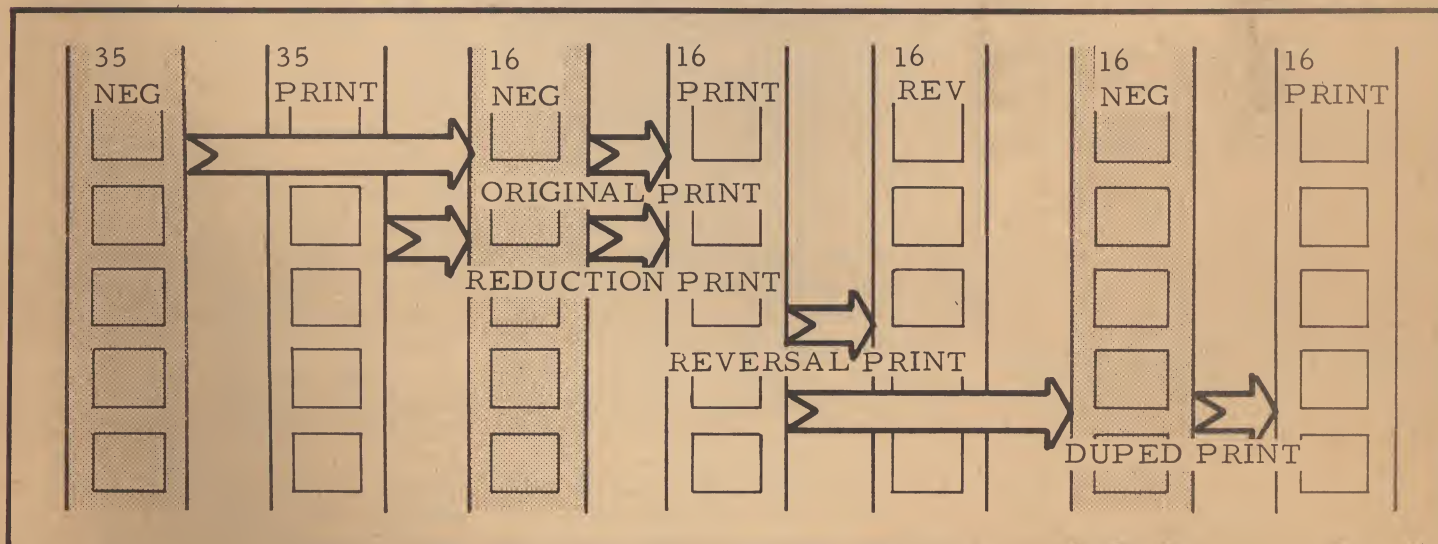
Another thing to watch out for, or at least to ask about, so you'll be sure of what you're buying in original prints is editing. Many television and airline prints are edited (read "censored") to exclude "rough" language or scenes. This practice can range from simple "snipping" of scenes and "blipping" of soundtrack to the re-recording of dialogue in a milder form. This does not necessarily spoil the film, but it is something to ask about to be sure what you're purchasing. Don't

worry about footage removed to make the film fit a television time-slot; this is usually replaced before the station disposes of the print.

The other types of prints, loosely lumped together as "non-originals," do vary as to probable quality, and the following generalizations (eg. a reduction is better than a dupe) are not absolute certainties. Many factors can influence individual print quality.

The first big influence on the quality of the final print is the condition of the pre-print material. Since every print is simply a reproduction of an image on another piece of film, the final print can (with few exceptions) be no better than the negative or print it was struck from. Examples of this can be seen in prints of many of the older classics. Even though a new negative is made, it will reflect any decomposition, splices, sprocket damage (seen as a "nervous" picture) etc. in the original negative or print from which the new negative was struck. The condition of the negative itself is also a factor. After many prints have been made off of a negative, it will begin to show scratches (especially near the beginning and end of a reel) which collect dust. This turns the scratch black and they are printed into the positive print as white lines.

Another factor influencing the quality of a print is the lab work which produced it. Although the quality of a print depends on the quality of its pre-print, certain photographic "tricks" (eg. use of good film stock, varying light intensity in the printer to compensate for light and dark scenes, varying processing times, etc.) can compensate for some minor defects. Of course, this presupposes that the lab cares enough about its product to



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invest the extra work (read "time and money") to play around with the print and run test footage. In this area, more care is likely to be taken by the larger distributors (e.g. Blackhawk, Thunderbird) than by the backyard "duper" who is more interested in selling enough prints to pay for his negative and make a small profit as quick as possible so he can fold up shop before the wrong people figure out where the prints are coming from. On the other hand, the independent "pirate," if he takes pride in his work, is turning out fewer prints than the larger companies and is more likely to have the time to personally supervise each step of the process on every print he turns out.

As to the other classifications of dupes, the following generalizations must be considered as mere guidelines since so many factors can influence individual print quality. A reduction has the advantage of being made from a negative in which the image was "squeezed" into a smaller area. This is similar to the effect you've surely noticed in projecting films: the smaller the size of the projected image, the sharper the image appears. But this process does have the potential disadvantage in that, since the negative was made by an optical, projection-like process, it can be subject to problems involving focus and centering of image. Once again, the better the lab involved, and the more care taken, the better the product.

A reversal has the advantage of being one generation closer to the original negative. It has the disadvantage of being, due to different stock, about three times as expensive as a print taken from a negative. This means that reversals tend to be scarce. They are usually a one-shot item run off from a borrowed or rental original for some collector's private collection. This means that many of the test runs and corrections are not made. This also means that, when they do hit the market, they are usually well-used.

A true (16mm to 16mm) dupe has the advantage of being the most inexpensive and common (read "available") form of "pirated" sprint. No expensive reduction equipment or (outside of the initial negative) overly expensive film stock is necessary. If the duper has enough guts, and a desirable subject, he can turn out many prints, at a small per-print profit before his negative becomes unusable or he gets shut down. It has the disadvantage of being further removed from the original negative (which tends to

accentuate fuzziness, graininess, sound problems, etc.). Also, because of the relative simplicity and inexpensiveness of the process, it tends to be the favorite format for the "backyard boys" who tend to be less concerned about test runs, quality control, and pre-print condition. Duping from dupes (which may have come from other dupes) so frequently results in such an extreme loss of quality that, except in the case of an unusually hard-to-find and desirable subject, it is usually avoided completely by any reputable duper. Although 16mm to 16mm dupes are generally the lower end of the quality spectrum, if the collector is not a perfection "freak," if he wants an item that is very rare, and if he doesn't have a fortune to spend, this type of print can fill that empty spot in his collection. And many of them are quite good.

Another factor to be considered in trying to "second-guess" the probable quality of a dupe before deciding to buy is the subject matter of the film. Some types of films dupe better than others. The best subjects for duping are animated films. Because a dupe, owing to the fact that it is simply reproducing a grain pattern, tends to lose some of the more subtle shadings (contrast is heightened), a cartoon, with its extremes of light and dark shades, does not lose as much when duped. For the same reason, the worst subjects for duping are films with a low key lighting. Moody horror pictures, or films with a lot of nighttime scenes, because there is not a great deal of tonal difference between the subject and the background anyway, tend to develop into an "only eyes and teeth" situation when duped. Again these are merely generalizations and there are exceptions produced by the artistry possessed by the duper. Many of the "Betty Boop" dupes are absolutely rotten, while some of the dupes of "Psycho" which are circulating are nearly perfect.

Another consideration is whether the film is in color or black and white. Here the generalizations tend to be nearly of no value at all. Theoretically, a b/w dupe should be easier to produce (hence, more often of higher quality) than a color dupe simply because the duper doesn't have to worry about color values in addition to the standard problems. But this theory doesn't hold up in fact. Possibly because the expense of color duping limits this practice to the higher class labs; or maybe because the mere existence of (properly balanced) color distracts the viewer's eye from the normal defects of a dupe. A well

done color dupe always seems to look better than a b/w dupe of comparable quality. In some cases a real artist can seem to improve the quality. The scope reductions on "The Sound of Music" which were around last year were just as good as, if not better than, the originals. And the reductions on "Gone With The Wind" from a few years back were obviously superior to the Metro-color prints.

How does one go about identifying a dupe as such? The first clues can be obtained from the ad in which the film is listed. If the advertiser clearly states "original," "reduction," "dupe," etc. the chances are, that's what it is. Although some collectors will often list a high-quality dupe as a reduction just to signal that the print quality is above that of the average dupe. And if someone should try to represent a dupe as an original, he's either a fly-by-night rip-off artist who won't be able to sell film very long before the word gets out, or else the dupe is of such high quality that he is either honestly mistaken himself or he feels that it will "pass." Of course, if a dupe is really "undetactable" when projected, it doesn't really matter that it's not an original (except in case of an FBI raid).

Another possible tip-off is the subject matter and the price of the print. Because stock and lab costs are pretty much standardized, the average price of a dupe of a 90-110 minute b/w feature should vary anywhere from \$140-\$225. I know this is quite a range, but the variables are due to the desirability and rarity of film,

the quality of the print, the number of hands (read "mark-ups") the print passes through before reaching the retail market, and how quickly the duper wants to make back his negative costs. Of course, this price range is generally for brand-new, fresh-off-the-press dupes. But if a collector has taken care of his prints, he will probably want pretty close to what he paid for his dupe when selling it used.

The specific title will sometimes also tip you off to a dupe. Titles which are in great demand and on which a lot of originals have been struck for television (eg. Marx Brothers, W. C. Fields, Busby Berkeley, etc.) are prime duping material. Also, if the same advertiser seems to have some of these types of film for sale every month (assuming the price is not outrageous), chances are that he has, or knows someone that has, a negative. The only other half-way plausible explanation is that he's ripping them off somehow and, in that case, he probably won't get away with it forever. Following the same logic, a collector can be fairly certain that a "film that only its mother could love" will most likely be an original. The cost of duping is based on footage, not subject matter. So nobody is going to dupe something that will only sell for \$65 a print when it would cost him over \$90 a print to produce it. For this same reason, a TV show, except one in great demand (eg. Star Trek, Superman) is not going to get duped.

Now suppose you have bought the print and you want to determine if your "original" is really what it's supposed to

be. The easiest way is to screen it. Anyone who has looked at a number of dupes and originals develops a "feel" for identification in all but the most marginal prints. And, as I said, if a dupe is that good, it shouldn't make that much difference to the collector. But if you merely want to satisfy your curiosity, there are a few things to look for.

The master studio negative has the picture on one negative, and the sound on another; and this duplicity is retained when the original 16mm negative is printed. This is because, since the sound must "lead" the picture to keep things in sync in the positive print, if the film has to be edited, it can be cut at the same spot in sound and picture. Since dupes are struck from a positive print with the soundtrack on it, a dupe negative contains both soundtrack and picture on the same piece of film. If the negative, or pre-print, contained a splice, this will appear in the positive as a printed-in splice and mark running all the way across picture and soundtrack. By reverse logic, if a printed-in splice mark runs only across the picture, or soundtrack, portion of the film, the chances are good that it's an original print.

A limited means of identification is valid for color films: if it's a Technicolor print, it's an original print. The Technicolor process is simply too complex (read "expensive") to be used by anyone but the Technicolor labs. And Technicolor is very touchy about making dupes unless the party requesting it can prove ownership of the rights to the film. A good indication of a Tech print is a black-and-white soundtrack; as opposed to purple-and-white or whatever (although some Tech prints do have a purple line separating the track and the picture portion of the film). But a print with a purple track that says "Technicolor" in the title does not necessarily mean a dupe. Some studio's, for economic reasons, are making color prints using other color processes (eg. Metrocolor) from their old Tech negatives. And even the Technicolor labs have recently switched to the Eastman process since genuine "Tech" is too expensive. But the old Technicolor prints are still circulating and, besides looking much better, they have the added advantage that they won't shift in color values (turn red) as time passes. So expect to pay more for a genuine Tech print (but ask about condition).

So, all in all, a film collector must balance the disadvantages of dupes



REVILO

"Next time you want to see Rin Tin Tin, ask me!"

(illegality, some probable loss of quality, decrease in resale value) against the advantages (possible lower price, probably better condition, and a better chance of obtaining that one rare film he's been looking for) and make his own decision. The best advice I can offer is: try to represent a film as accurately as possible when selling, and when buying, if you get "stuck" with something you feel was misrepresented, don't be afraid to try to return it. We've got enough pressure being put on us from the outside; let's not add any more from the inside!



REVIEWS continued from page 19

Elmo Lincoln venture, "Tarzan of the Apes", is very entertaining. This adventure is not. Abridged from a serial, we are told more than we see. I would estimate over 50% of this film is titles (both Blackhawk's and originals). We are told of many exciting moments, but seldom see any of the escapes and fights. Print quality is pretty good, but some scenes do get a bit muddy. This is not recommended to any but the staunchest Tarzan fan.

ANTI-CATS (Viacom/Super 8 sound/200' -color) A complete Mighty Mouse cartoon. This film is unusual in the fact that there is no dialogue, only music and sound effects. Even the "Mouse of Steel," himself, is silent. The story has Mighty Mouse hop down from his star to a half moon, sliding down to earth to do battle with a house cat.



Another unusual gimmick, is that Mighty Mouse is disguised with a hat and overcoat until the finale. The print quality was better than average. As in all Terrytoons, no end titles are attached.

NIGHT OF THE BLOOD BEAST (Ken /Super 8 sound / 200') Save your money, this film is a beast in every way. The only reason one would want to buy this film is because the box shows a gruesome creature holding up his head. Nowhere in the original or edited versions is the creature shown. Even Ed Nelson's acting can't save this one.

MY DOG RUSTY (Columbia Super 8 sound/400') Where's Rusty? In this edited version, the dog's role is very minor. The story centers on the dog's master, a young boy who's small lies keep getting him and his father (who is running for mayor) in trouble. The film captures the essence of the original with both comedy and drama. Don't let the title fool you, this is one film that is very enjoyable. Print quality varies, but MY DOG RUSTY is no dog!

JINK'S MOUSE DEVICE (Columbia / Super 8 sound / 200'-color) Now this is a really complete cartoon, it even has the "Pixie and Dixie" jingle on the beginning. The cartoon itself is fairly amusing as Jinks invents a ray that disintegrates mice (actually it turns them invisible). Once invisible, Pixie and Dixie harass Jinks until he believes he is cracking up, only to discover the mice are behind it. Still not the best in the series, it will please small fry and even amuse most viewers.

WAR OF THE PLANETS (Castle/Super 8 sound/200') They did a nice job in ed-

iting out 10 minutes from their feature film THIS ISLAND EARTH. The action takes place during the latter part of the feature, in which the principle scientists are kidnapped and transported to Metaluna aboard a fantastic space ship. The only part missed from the original, is the huge Mutant creature but otherwise this clip becomes a short story in itself. If this clip were in color, as the original, it would be fantastic as the special effects are spectacular.

SEE MY LAWYER (Columbia / Super 8 sound / 400') This Harry Langdon short is actually entitled "Sue My Lawyer" but once again the Columbia box and list have



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botched the title. This short is a beautiful print, unfortunately the same can not be said for the content of the short. This is one of the worst Langdon shorts ever seen, and the reason is unknown. The premise of Harry being a new lawyer trying to get into a big company by finding the clue to a mystery then only to hide it so that he can defend the client is humorous. Every possible gag is thrown into this short with only one coming off funny, and many coming off in bad taste. A big disappointment... not recommended to anyone.

POPEYE MEETS SINBAD THE SAILOR (Thunderbird/Super 8 sound / 400' - color) Quality wise, this Thunderbird print is superior to its Niles' counterpart in both color and sound. Still a hair to light, this is still the best of the color Popeye cartoons now available.



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865 B&W [SC SM 8C 16]

The backfield is Zeppo, Harpo and Chico. The coach is Groucho. They play for Huxley College. The rest is cinema history, for this adaptation from the classic "Horsefeathers," is the funniest football parody ever put on the screen. You'll scream as Coach Groucho peptalks the wrong team, as Harpo follows orders to tackle only the man with the ball (the umpire), as Chico runs the wrong way. But they end up winning anyway!

THE INCREDIBLE JEWEL ROBBERY

864 B&W [SC SM 8C 16]

You'll roar with laughter as Harpo and Chico get ready for one of the zaniest jewel robberies of all time. To tool up for the big event, they raid a paint store and delicatessen, then a department store. Finally they impersonate — guess who! — Groucho, who ends up confusing the already befuddled cops looking for the jewel thieves. A gem of a comedy!

THIS IS WAR...?

866 B&W [SC SM 8C 16]

The Marx Brothers' classic "Duck Soup" provides this preposterous laff sequence in which little Freedonia declares war to establish its independence. Groucho as prime minister, along with Harpo, Chico and Zeppo, go through the time-honored process of revolution in their own absurd fashion. Before they're through, you'll join them in singing, "Hail, Hail Freedonia!"

ABBOTT & COSTELLO MEET FRANKENSTEIN

849 B&W [SH SC SM 8C 8M 16]

Dracula, the Wolf Man, and even the Invisible Man, join forces in this comedy "shocker." Watch the daffy chain-reaction of fun as somebody dreams up the idea of using Costello's "brain" for the monster!

super-8 200ft b/w silent.....\$ 6.95

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PALEFACE with BOB HOPE

1040 B&W [SH SC SM 8C 8M 16]

When "Paleface" Bob impersonates the medicine man to save Jane Russell from the stake, the whole Indian reservation goes on the warpath. The buckboard chase that follows is sure to provide you with a wagonful of laughs.

DOCTOR PAINLESS with BOB HOPE

1050 B&W [SH SC SM 8C 8M 16]

You'll feel no pain—only laughter—as our hero, dentist Bob Hope, administers the laughing gas and sharp shooter Jane Russell shoots up the town. He pulls the teeth and she pulls the trigger in this hilarious wild west comedy.

ROCKET AND ROLL

847 B&W [SH SC SM 8C 8M 16]

A runaway rocket ship, flying saucers and beauties of Venus

IF I HAD A MILLION

860 B&W [SC SM 8C 16]

Sprinkled with comedy and drama, this heart warming story begins when "Rollo" Fields receives a million dollars without strings attached from an eccentric millionaire. When Fields' car is smashed he goes on a one man rampage to eliminate roadhogs as a constant menace to society, manning a caravan of used cars of every vintage. The story ends in a hilarious finish as roadhog after roadhog meets his master in a destructive melee.

CALIFORNIA BOUND

859 B&W [SH SC SM 8C 16]

Hold your hats! You're bound for fun and laughter in this blockbuster of a comedy as Fields heads West to the wide open spaces, only to discover that the orange grove he purchased is not the oasis he expected.

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CASTLE is readying their new releases for August, and thus want to keep everything under wraps. They were willing to say that color will be one of the biggest additions to their list. Many (if not all) of their subjects will be now available in color versions (if originally in color). They also have announced that they will not go into two reel versions of their subjects. They feel their one reel abridgments are the best around, and so will not be putting out any longer subjects. One of the new titles that will be available soon, is Hitchcock's PSYCHO in a one reel format.

...

BLACKHAWK FILMS is bringing out 12 Flip the Frog cartoons (see PS #1). This month there will be six titles: TECHNO-CRACKED, BULLONEY, NURSE MAID, FUNNY FACE, CUCKOO MURDER CASE, and PUDDLE PRANKS. Next month there will be no new Flips, but the following month another six will come out. Unfortunately most of the titles are from the later cartoons, and are of a weaker humor. Along with the cartoons, they are starting on a schedule to releasing a feature a month, the first being ANYTHING FOR A THRILL (1937-Comedy/Mystery-Frankie Darrow, Kane Richmond). Next in line are THE MYSTERY OF THE MARY CELESTE (1937-Mystery-Bela Lugosi-TV title:The Phantom Ship) and THE MONSTER WALKS (1932-Mystery-Mischa Auer).

With their new silents with "added music" selling so well, they are bringing out Charley Chase in HIS WOODEN WEDDING in the new format.

...

APPROPRIATE with this issue, another copyright entangled film has broken free. THE HOUND OF THE BASKERVILLES with Rathbone and Bruce is being re-released to theatres in a triple bill. Also on the bill are SHERLOCK JR. with Keaton, and an interview with Conan Doyle (currently sold by Blackhawk Films).

...

VIACOM, already famous for their releases of the Terrytoons and several features, has more films up their sleeves. They are currently readying a batch of "B" Westerns in Super 8. Some of the titles are: DUDE BANDIT (Hoot Gibson), HEADIN' FOR THE RIO GRANDE (Tex Ritter), SIX SHOOTIN' SHERIFF, TOMBSTONE CANYON, WHIRLWIND HORSEMAN (all 3 with Ken Maynard), MAN FROM HELL'S EDGE, and SOUTH OF SANTA FE (both

with Bob Steele) all from the mid-thirties. A horror film is also ready, FRANKENSTEIN'S DAUGHTER (a horror in every way) with John Ashley and Sandra Knight. Along with the features, more of the Terrytoons will be put into Super 8 (they are currently all available in 16mm). The Terrytoons will also start having the "end" titles.

...

COLUMBIA is releasing a new batch of material. Wanting to wait for the major announcement, they will only sat that more Digest Prints are on the way, along with some more complete cartoons and a few country-western musical items. No complete short subjects though, with the exception of the release of the entire BATMAN AND ROBIN serial (1949-Robert Lowery). It is unfortunate that Columbia chose to release this, the second and less interesting of the Batman serials. It is also sad that Columbia was stopped at the last moment from releasing the SUPERMAN serial (they discovered they no longer had the rights to the film).

For those who haven't heard, Columbia is no longer in the mail order business. If you want their films, you will have to go through a dealer or store.

...

INDEPENDANT FILM ASSOCIATES, who is currently releasing the largest bulk of features in 16mm sound to the collector, is already planning additions to their huge catalogue. Such features as UNDER CAPRICORN (Hitchcock), JUNGLE BOOK (Sabu-in color from 35mm pre-print), and GULLIVER'S TRAVELS are to be added. Steve Barket tells us that they will also be releasing a special abridgement of SCARED TO DEATH, Bela Lugosi's only color film. The abridgment will contain the Lugosi color footage plus the story, and will run about a half hour. The entire feature will also be made available. Barket, who does not like abridgments, does believe in editing out the dead wood from films to make them more affordable to collectors. GULLIVER'S TRAVELS is also planned for an "economy" version. Those who are wondering where the Ralph Byrd DICK TRACY features came from (no they were not part of the group released in the mid sixties along with SPY SMASHER, etc), they are brand new abridgments from the original serials made by United Films for the collector market. Hope to have a review of one of these in the next issue.

WSREEL. . . NEWSREEL. . . NEWSRE

One problem from IFA is their delivery and prints. With such an experienced lab, it is surprising to hear of the constant delays in receiving prints from them. Print quality is also below what it should be. Hopefully these problems will be worked out fairly soon.

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DISNEY 8MM has pulled another switch on collectors. The two clips announced in our last issue (SNOW WHITE-"Whistle While You Work" and BAMBI "And His Friends") have been dropped for American audiences. The clips will surface in several foreign countries. Disney 8mm, in Burbank, produces all Disney clips and offers them to their many world wide distributors. It is unfortunate that the American distributor picks up so few of the available clips. Their only other planned clips revolve around the America On Parade. Those looking for the foreign clips, check our letters column for more information.

While on Disney, several recent articles on Disney 8 have made statements on thing Disney will never do. Let us say right now, that all of those statements are false. We can honestly say that they are planning (and in some cases already have) many of these claimed "nevers." Not being at liberty to reveal them, we can only say that some may not surface for several years, but take it from us that there is nothing Disney 8 will not do.

...

HOLLYWOOD FILM EXCHANGE, who has a new catalogue of 16mm and Super 8 ready to come out soon, has just acquired the rights to some spectacular features in Super 8 sound. Sample titles are STAGECOACH (from 35mm negatives), I MARRIED A WITCH, FOREIGN CORRESPONDANT (Hitchcock), and TO BE OR NOT TO BE starring Jack Benny and Carol Lombard. These features will be available by September. For local collectors, HFE has the best scratch removal service around town.

...

L/C DISTRIBUTORS has recently added Niles Films to their catalogue of discount films, with at least 15% off on all Niles releases. L/C is known for their fast service and as being one of the few dealers to offer Walton Films in the U.S. (Not the Tom and Jerry's). For a catalogue, write: L/C Distributors, PO Box 575, Garden Grove, Ca. 92642.

MOM (Merchants of Memories) announces a new catalogue of radio shows. Of course, as most know, almost every star of the '30s and '40s appeared on radio as either a guest or star. In their newest catalogue, you can find a wide selection along with many full page photos and illustrations. Write to: Merchants of Memories, PO Box 3625, Philadelphia, Pennsylvania 19125

...

THUNDERBIRD FILMS now enters into the optical sound revolution by offering THE DENTIST (W.C. Fields) in Super 8 optical sound. This is only the first of many optical 8 prints. No mention was made as to a price reduction on optical prints.

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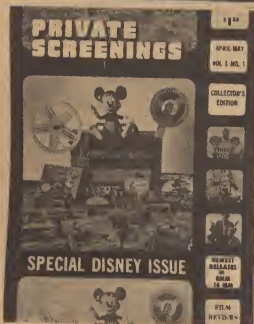
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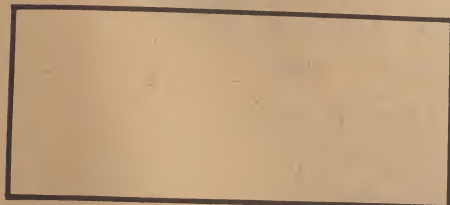
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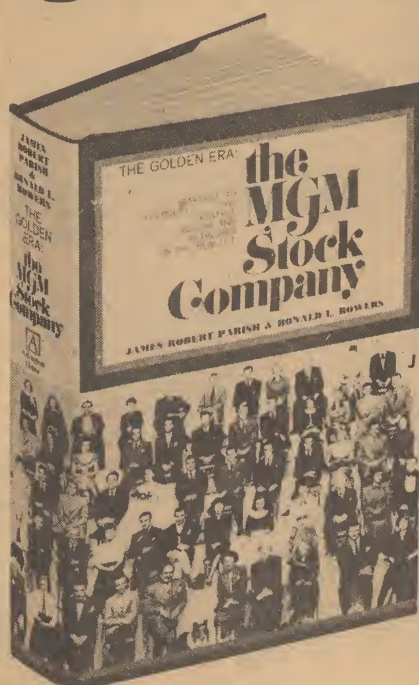


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